The Shakespeare Newsletter

Vol. VI, No. 1 — *"Knowing I lov'd my books, he furnish'd me . . ."* — February, 1956

History of Elizabethan Genres is Planned By *MLA* Group

CHICAGO: A far reaching step in Elizabethan scholarship was made when a collection of studies to be called tentatively The Achievement of Tudor Literature was authorized at the December meeting of the Modern Language Association of America by the discussion group English IV, devoted to the Period of Spenser. The proposal was made by Professor George B. Parks of Queens College (New York) in a paper noting the deficiencies as history of the recent *English Literature of the Sixteenth Century* by Professor C. S. Lewis, now of Cambridge University, a volume in the *Oxford History of English Literature.*

It is intended to invite specialists in the literature to summarize, in the light of present scholarly knowledge, the development of the separate literary genres—epic poetry, lyric and reflective poetry, drama, prose fiction, the literature of thought and discussion, historical writing— and to evaluate the literature both for itself and as expressing the temper of its society. The chairman of the discussion group, Professor James Kerby Neill of the Catholic University of America, was empowered to appoint an editorial committee to plan and carry through to publication the volume or volumes anticipated.

The studies when completed, should form a valuable adjunct to Shakespearean studies.

Old Vic's Australian Tour A Great Success

Over 300,000 Australians in Sydney, Brisbane, Adelaide, Perth, and Melbourne saw 202 performances of *The Taming of the Shrew* (94), *The Merchant of Venice* (71), and *Measure for Measure* (37) on the 26,000 mile tour which ended last November. Katharine Hepburn and Robert Helpmann headed a cast of forty-three on the twenty-five week tour. Michael Benthall directed the plays. *Measure for Measure* scored the greatest artistic success.

Variorum Richard II Readied for Distribution

The latest volume in the Variorum Shakespeare series, *The Life and Death of King Richard the Second* edited by Professor Matthew W. Black of the University of Pennsylvania under the sponsorship of The Modern Language Association, is being readied for publication. The 688 page volume was printed in Germany and bound in Wisconsin. The date of publication of the $17.50 volume has not yet been announced.

Popular Comedy and History For Fourth Canadian Festival

A rollicking comedy, *The Merry Wives of Windsor,* has been chosen to share honors with *Henry V* in the fourth Annual Shakespeare Festival at Stratford, Ontario. Both the merry, domestic farce and the popular chronicle history will be directed by Michael Langham, Artistic Director of the Festival, who last year achieved a triumph with his *Julius Caesar.*

Michael Langham has had wide experience with the Birmingham and London Old Vic, the Shakespeare Memorial Theatre, and elsewhere in London, Belgium, and Holland. He will come to Canada after directing the Shakespeare Memorial Theatre production of *Hamlet* for the 1956 season.

The two plays will alternate from June 18 to August 18 in the colorful tent theatre. Over 126,000 saw *Julius Caesar* and *The Merchant of Venice* there in last season's repertory.

In addition to the usual attractions at Stratford, the company of *Le Theatre du Nouveau Monde* (some of whom will have French roles in *Henry V*) will be seen in selections from their famous Moliere repertory and in a new Revue by Gratien Gelinas to be specially translated after a Montreal appearance. A film Festival which will feature international film sucesses of the past fifty years will run simultaneously with the Festival.

Stratford Memorial Theatre Features Hamlet and Othello in 97th Season

Featuring actors with and without Shakespearean experience, the Shakespeare Memorial Theatre of Stratford-upon-Avon in England will open its 97th season on April 10 with the first *Hamlet* seen there in eight years. Michael Langham will direct Alan Badel for the premiere performance.

The Merchant of Venice with Emlyn Williams as Shylock follows on April 17 directed by Margaret Webster. Co-director of the Festival Glen Byam Shaw will direct *Othello* with Harry Andrews and Emlyn Williams as Othello and Iago. It opens on May 29th. The fourth play, *Love's Labour's Lost,* will open on July 3 under the direction by Peter Hall of the Arts Theatre. The final play will be *Measure for Measure* with Festival Director Anthony Quayle directing Anthony Nicholls as the Duke and Emlyn Williams as Angelo. After the opening of this play on August 14, visitors will be able to see the complete repertory within several days.

New MLA Group Discusses Opportunities For Research in Renaissance Drama

A Conference on Opportunities for Research in Renaissance Drama attended by a number of reputable scholars in the field was held at the MLA meeting in Chicago on Dec. 29. The conference was called by Dr. Samuel Schoenbaum of Northwestern University who read a statement from Professor Hardin Craig reflecting the tenor of the meeting. Professor Craig called for a return to an ampler humanism and emphasized the need to correct many errors in fact and interpretation, to bring into our work the best philosophy of our own times, and to overhaul our whole conception and approach to the subject.

Several speakers stressed the need for new editions of the dramatists and demonstrated that much of vital importance remains to be accomplished in the entire area. Among the comments made were the following: *Lurens J.Mills* (Indiana Univ): A number of University plays, most of them in Latin, might well be edited, translated, and discussed in relation to the public stage. *Fredson Bowers* (Univ.of Va.) In the field of textual criticism a great deal is to be done in identifying and analyzing the practices of the compositors in printing houses that set dramatic texts.

G. E. Bentley (Princeton): Consideration should be given to a dictionary of sources, character types, stock situations, historical events, commonplace ideas as they occur in Elizabethan drama. Considerable interest was accorded Professor Bentley's suggestion for an American counterpart of the Malone Society.

Others suggested studies of the relation between Beaumont and Fletcher and Spanish drama; of 16th Century Italian comedy of which a collection is being made at the University of Illinois Library; of the theological implications of Elizabethan tragedy; and of the influence of grammar-school texts on English Renaissance dramatists. Dr. James G. McManaway mentioned the Folger Shakespeare Library's holdings of neo-Latin plays in print and manuscript, and other materials available.

Dr. Schoenbaum's complete analysis of the meeting will be available on request in March.

John Houseman to Direct Plays at ASFTA

John Houseman, well known for his direction of *King Lear, Coriolanus,* and *Hamlet,* and producer of the recent film version of *Julius Caesar,* has been appointed Festival Director of the American Shakespeare Festival Theatre and Academy in Stratford, Connecticut, for the 1956 season.

Mr. Houseman comes to Connecticut with a leave of absence from MGM for whom he has just completed *Lust for Life.*

This announcement by Joseph Verner Reed President of ASFTA, cleared the way for the selection of the two plays which Mr. Houseman will direct during the Second Annual Festival to open in June.

President Reed also announced the appointment of Professor John Tyler Prouty of Yale to the Board of Trustees of the Festival.

I Henry IV Supplement

To enable the Modern Language Association to conserve its funds for additional volumes of the New Variorum Shakespeare, the Shakespeare Association of America has undertaken to publish the supplement to *I HIV* prepared by Professor Gwynne B. Evans, Jr., of the Univ. of Illinois under the direction of Professor Hyder E. Rollins, General Editor of the series. *I HIV* was first published in 1936, the first to follow the twenty volumes completed by Dr. H. H. Furness and his son from 1873 to 1930. No supplements to the Furness series are contemplated.

The supplement will be issued as the regular summer issue of the *Shakespeare Quarterly.* Bound volumes to match the regular Variorum will be available at additional cost.

R III To Open In New York & Other Cities

A gala benefit premiere will herald the long awaited opening of *Richard III* in New York City at the Bijou Theatre on Sunday evening, March 11. The star - studded Vista vision Technicolor film presentations will be sponsored on that evening by the American National Theatre and Academy.

English critics have acclaimed the film as "Stirring, splendid..of..compelling authority...magnificent."

Dialogue for this "screen version" of the play is drawn entirely from Shakespeare. Although the play was a long time in planning (with Alan Dent), only seventeen weeks were needed to film the play - outdoors in Spain where the medieval atmosphere was unchanged, and in an English studio for the interiors.

The film will open in other cities shortly.

THE SHAKESPEARE BOOM

From time to time we have received letters from journalists and feature writers asking about the Shakespeare boom and why. To supplement that information and for the edification of SNL readers we present the following abstract and the adjacent extract from THE NEW YORK TIMES.

Robert Bingham, Assistant Managing Editor of *The Reporter,* writes in that magazine of the present Shakespeare boom. Recalling the recent production of *Henry V, Hamlet, Macbeth, Julius Caesar,* and *Romeo and Juliet* on the screen, as well as *Richard II, Macbeth* and *Lear* on TV, the increasing numbers of "festivals" and revivals on and off Broadway, he asks the *why* of all this activity. "It is not enough to say that Shakespeare remains the greatest writer in our language." The academic approval of Shakespeare is perhaps his greatest enemy: instead, we are finding "things in him that we lack in our own civilization," as Brooks Atkinson has pointed out. But even more important to Mr. Bingham, Shakespeare wrote about "the tormenting doubt that his contemporaries were beginning to feel" toward traditional institutions and ideas. Citing the changes that the Jacobeans were faced with (Ptolemy vs. Copernicus, Cicero vs. Machiavelli, Aristotle vs. Montaigne), the writer feels that Shakespeare and his contemporaries were not simply substituting a new order for an old one, "but...living uncomfortably with both while trying, without much hope, to reconcile them." Again, in our time "we face Shakespeare's question: Is unaccommodated man no more but such a poor, bare, forked animal as Lear saw on the heath?"

Using this point of departure, Mr. Bingham looks at Welles' *Othello*: he sees the drama as a counterpart of *Hamlet.* In one, man is sicklied over with thought; even though he aspires to be an angel, he is drawn into a chaos that intellect is supposed to transcend. In the other, man is strong in resolution--to be once in doubt is once to be resolved--and it is this resolution that renders him powerless. But to Shakespeare, Iago "may be most disturbing of the three, for he possesses both Hamlet's subtlety and Othello's resolution, and yet he too destroys and is destroyed." And in this character Welles' production fails--he lets Shakespeare fall for the "Elizabethan cliche of the Machiavel" and to Welles Iago seems to represent "pure evil." Moreover, Welles takes Desdemona at her own description of herself: but she is more than a "moth of peace"; she is indeed not simply an extension of Othello's own personality, as Othello seems to believe. But once he has misunderstood her so badly, Othello is prepared to believe anything of her. In conclusion, Mr. Bingham thinks that "the kindest thing that can be said of the new film of *Othello* is that all the actors, and especially Mr. Welles, are too good to be wasted on Mr. Welles as a director." And what we admire in Shakespeare is not his playing lip-service to order and authority, but "the moral dignity he shows us in human courage that endures beyond human reason. It is what he meant by the word 'readiness' in *Hamlet* and by the word 'ripeness' in *Lear*--man's tragic fulfilment in the presence of inevitable failure." ["The Shakespeare Boom," *The Reporter,* XIII: 8 (Nov. 17, 1955), 34-37.]

The Shakespeare Newsletter
Published at Pembroke, North Carolina
Editor & Publisher
LOUIS MARDER
Department of English
PEMBROKE STATE COLLEGE
Pembroke, North Carolina
Six issues annually—Feb., April, May, Sept., Nov., Dec.—Annual Subscription $1.00
Entered as Second Class Matter at the Post Office, Pembroke, North Carolina
VI: 1 February, 1956

Shakespeare's Popularity

Brooks Atkinson, The New York Times

The renewed interest in Shakespeare goes beyond style in producing. It has something to do with the current mood. We find things in him that we lack in our civilization. Fustrated by the cold war, our civilization has been turned back on itself and is preoccupied with self-analysis and exhuming the past. It is an introspective era.

Shakespeare wrote out of strength. He believed in the divine sanction of the throne. Under Elizabeth, the throne was a mighty institution and England was proud and flourishing. Shakespeare's ignorance of many scientific facts about the nature of the universe also contributed to his confidence in the destiny of mankind.

He, too, was introspective. He was aware of pain and evil. But he had positive standards against which to measure them. Even "Hamlet," which is profoundly introspective, is a positive play. Young Fortinbras, the representative of normality, clears the field for a bright new tomorrow in the last scene.

In "Othello" the guilty are punished and the state takes up the burden of maintaining order with an authority and wisdom that Shakespeare took for granted. His confidence in powers greater than the men who wielded them gave him self-confidence as a writer. Whatever his personal frailties might be, he did not doubt that life would go on. We find in his works a set of basic convictions about life that we lack in ourselves. That must be one reason why he is so popular now.

(*Reprinted with permission.*)

[The above remarks appeared in **New York Times** (Sept. 18, 1955, Section 2, p. 1)]

In his comments on the Orson Welles **King Lear** (**New York Times, Jan. 22, 1956, Sect, 2, p. 1**). Brooks Atkinson says again: "If we are now in the midst of a Shakespeare revival, it is because the plays ar now approachd in terms of the stage. In other respects, too, the theatre is breaking out of the straitjacket of naturalism."

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Dissertation Digest

COMPLETED DISSERTATIONS

Edited by
Jack R. Brown, Marshall College

The Influence of Shakespeare's Predecessors on his Early Blank Verse: A Study of Metrical Structure with Special Attention to Rhetoric and Syntax, Mildred Brand Munday, University of Wisconsin, 1952, pp. 297.

By means of complex analysis of metrical and rhetorical structure, Dr. Munday argues against "current judgments of early dramatic blank verse as 'stiff' and 'wooden.' " On the contrary, she believes, "from the beginning, blank verse was complex, sophisticated, congenial to English speech rhythms, and eminently adapted to the diverse requirements of drama." Even *Gorboduc,* long a whipping-boy of verse critics, is defended against charges of "dramatic and poetic crudity."

Dr. Munday demonstrates that "Shakespeare did not imitate the tragic verse of Marlowe conspicuously or significantly; his verse contains elements of rhetorical and metrical structure totally absent from Marlowe's work."

In the section of the dissertation devoted specifically to an analysis of Shakespeare's early blank verse, the author selects for study only tragedies and histories: *Titus Andonicus; Romeo and Juliet; I, II, and III Henry VI; Richard III; King John* and *Richard II.* The verse of the early comedies, she believes, "derives from a different tradition, metrically and rhetorically," and demands a separate investigation. This study of the influence of Shakespeare's predecessors on his early blank verse might profitably be continued, she suggests, by an examination of the verse of the early comedies "in conjunction with an analysis of Peele's verse and perhaps Lyly's prose."

Our new "Completed Dissertation" editor wrote his doctoral dissertation on "Four Plays" by Henry Fielding, at Northwestern University. He is Acting Chairman of his Department.

DISSERTATIONS & WORKS IN PROGRESS

Edited by
William White, Wayne University

Shakespeare and the Concept of Authority, John F. Sullivan (University of Detroit), University of Michigan. [G. B. Harrison, Advisor]

Shakespeare's plays contain situations in which one or more persons exercise authority over others. Basically, the authority is either political or private, though both forms of authority are similarly derived. Shakespeare shared Elizabethan assumptions about the necessity of order, but he may have been dubious about all concrete instances of the exercise of authority. If this is so, it would appear, not so much in speeches, but in ironies of situations, in recurring themes, and the like.

Suggestion to Readers

Professor Maynard Mack of Yale University and its Shakespeare Institute wants to share his "system" with *SNL* readers. Dr. Mack's double subscription to *SNL* enables him to cut out *all* the *SNL* summaries. These he pastes on file card which he indexes according to their subject. A quick check under specific headings gives the latest scholarship on every conceivable subject. A system of cross-references is a valuable addition.

NEW FEATURES COMING

"Landmarks of Criticism"
Abstracts of the significant Essays from the 17th Century to 1951

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CURRENT BIBLIOGRAPHY

SHAKESPEARE QUARTERLY. Edited for The Shakespeare Association of America by James G. McManaway, VI: 2 (Spring, 1955), pp. 109-245.

"A Survey of Shakespeare Scholarship in 1954," William T. Hastings, Brown University.

Professor Hastings finds in 1954 "fewer works of major importance . . . than in some recent years," but many titles and many assaults on "traditional views" making it a "lively and challenging year." He gives brief, critical comments on these scholarly investigations classified under eight headings: 1) General Studies; 2) Groups of Essays; 3) Editions; 4) Critical Bibliography; 5) Theatre, Stagecraft, and Acting; 6) The Histories; 7) The Romances; and 8) Other Plays.

"The Folio Text of 2 Henry IV," Matthias A. Shaaber, University of Pennsylvania.

Professor Shaaber, examining in detail Miss Alice Walker's theory that "the folio text of 2 *Henry IV* was printed from a copy of the quarto of 1600 which had been collated with an . . . authoritative manuscript," finds much of her argument unconvincing, and continues to adhere to his own theory, that the Folio text of 2 *Henry IV* was printed directly from a manuscript.

"In Defense of Iago," Marvin Rosenberg, University of California at Berkeley.

Dr. Rosenberg, classifying the chief interpretations of Iago, clearly threads his way among them to justify his own conception, that Iago is not a fiend, not an almost pitiable creature, and not merely a symbol. He is a wicked man, of a recognizable neurotic type, dangerously full of suppressed hostility, but of an "unmistakable humanity" so skilfully reflected by Shakespare's art that he has had an "uncanny attraction for endless audiences and readers."

"Pepys' Shakespeare Song," Macdonald Emslie, University College, London.

Mr. Emslie supplies a copy of "the earliest known musical setting of Shakespearian blank verse" in the music of Cesare Morelli, Pepys' domestic musician, for "To be, or not to be." It is significant both as "an example of a recitative song of the second half of the seventeenth century" and as "a clew to the way in which the soliloquy was delivered on the stage at the time," probably based on the performance of Betterton.

In addition to these articles there are more than a dozen reviews of recent books, some miscellaneous notes, and the invaluable Annual Bibliography by Paul Jorgenson of the University of California. Over 600 items are listed. B. A.

A. L. Rowse, The Expansion of Elizabethan England, New York, St. Martin's Press, 1955, pp. 450, $5.75. (Pub. in U. S. Oct. 28, 1955)

From a distinguished historian and essayist comes the second volume in the projected three volume history of England. *The England of Elizabeth* (*SNL*, II:8:45) preceded this volume. *The Elizabethan Age*, will be an account of the mind and spirit of the people. Mr. Rowse sees the expansion as "part of the creative outburst that characterized the Elizabethan age in literature, music, and the drama." The Queen, her favorites, the voyagers, and private individuals shared in the expansion and Mr. Rowse paints a vivid picture of them. The volume briefly mentions the background for references to travel in *Macbeth* (Aleppo), *Othello*, and *The Tempest* for which Shakespeare probably read Hakluyt, Somers, and Strachey. The recruiting in *Henry IV* and the wars in *Henry VI* are most likely colored by current events. More's *Utopia* and Shakespeare's *Tempest* are mentioned as the first and last works of genius written as a reaction to the new world discoveries. The lively style is unusual in histories.

Partridge, Eric, Shakespeare's Bawdy, New York, E. P. Dutton, 1955 (Revised), pp. 226, $5.00.

This volume is "an examination of the "bawdy" in Shakespeare from the "literary, psychological, and lexicographical standpoints." We haven't counted the words, but their number is surprising when viewed out of their usual context. The 54 page Essay and 164 page Glossary are not claimed as an *"in camera* monograph for professional sexologists." The plays show Shakespeare, says Mr. Partridge, as "an idealist and a realist; a romantic and a cynic; . . . a saint and a sinner; . . . the most exacerbated libido-driven, yet expert sensualist and - via *l'homme moyen sensuel* - the purest, most innocent novice . . ." and so on. Farther on we are told that "Shakespeare was, physically, a pagan; also, he took a lively, a very curious interest in sex. He was no mere "instinctive" sensualist, but an intellectual voluptuary and a thinker keenly, shrewdly, penetratingly, sympathetically probing into sex, its mysteries, its mechanism, its exercise and expertise, and into its influence on life and character." Still farther on he makes the "aesthetically important distinction" that "Shakespeare may have had a dirty mind, yet he certainly had not a filthy mind." Nor was he, as Wilde, Harris, and others thought, a homosexual. All of his conclusions - and he makes many of them in his Essay - are thought provoking. Bowdler has turned over in his grave; his wheel has turned full circle.

Ashland, Oregon

B. Iden Payne, known as the father of Elizabethan staging in America, will be one of the guest directors at Ashland during the coming 15th Annual Festival. Scheduled for production are *Cymbeline, Romeo & Juliet, Love's Labour's Lost, Richard III,* and a presentation of *Titus Andronicus* for a limited engagement.

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SHAKESPEARE SURVEY 8. Edited by Allardyce Nicoll, New York, Cambridge University Press, 1955, pp. 172, $3.75

Implementing further study of Shakespeare's comedies is the primary theme of *Shakespeare Survey* 8.

"The Interpretation of Shakespeare's Comedies: 1900- 1953."

John R. Brown furnishes a stimulating critical bibliography which also classifies and describes the chief theories about the comedies appearing in studies of the first half of the century. The next seven articles deal with various aspects of the comedies.

"Comic Form in Measure for Measure"

Neville Coghill endeavors to rescue this play from a "dark" interpretation by applying to it "the test of comic form." To Mr. Coghill the form of *Measure for Measure is* revealed by an interpretation of the plot as a Christian allegory of testing, which fits his "deceptively simple medieval formula for comedy."

"Troilus and Cressida"

In contrast to E.M.W. Tillyard, and others, Kenneth Muir believes that Shakespeare's *T & C* has unity, hard to see because "we are continually made to change our point of view" and no one point of view is Shakespeare's wholly. "The values denied or corrupted in the action" are, Mr. Muir contends, remarkably established in the play through the poet's fusing of "thought and feeling."

"As You Like It"

Harold Jenkins observes that this play "differs from the rest of the major comedies" in "the defectiveness of its action," replaced for this play by "the art of comic juxtaposition . . . at its subtlest."

"The Integrity of Shakespeare: Illustrated from Cymbeline."

J. M. Nosworthy assembles parallels for doubted passages in *Cymbeline* from earlier passages of undoubted Shakespeare to substantiate his contention that "there may yet be more profit in seeking for Shakespeare in that which purports to be his than in following Greene, Peele, Chapman, Wilkins, Middleton or Fletcher into the shadows."

"Shakespeare's Comic Prose."

According to Ludwig Borinski, all of Shakespeare's prose "consists of highly conscious artistry." As a creator rather than as an observer, Shakespeare formed his types of speech to serve their several purposes. In comedy, for example, his "low comedy prose, is differentiated from the prose of "the clown," the "prose of the Court," and "the 'Town'."

"A Note on a Production of TWELFTH NIGHT."

Ngaio Marsh describes the avoiding of such fashions in the productions of this comedy as making Malvolio a tragic hero, Olivia a mature woman, Feste a fool like Lear's.

"Producing the Comedies"

Sir Barry Jackson's reminiscences cover both his own productions and those he has witnessed "over a period of some sixty years." He suggests that there still remains the possibility of a finer union of Play and Masque than Charles Kean was able to present in the nineteeth century."

The last six articles are less closely connected with the main theme of this volume.

"The New Way with Shakespeare's Texts: Recent Work on the Text of ROMEO and JULIET."

J. Dover Wilson explains what some of the questions are that face a modern editor of "an Elizabethan or Jacobean play"—the essential one being, "What sort of copy was used by the printers of the original editions?"

"The Celestial Plane in Shakespeare."

Roy Walker demonstrates "the pervasiveness of the celestial plane in Shakespeare's works" by considering one limited pattern as it occurs and illuminates the action in *The Rape of Lucrece, Romeo and Juliet,* the four major tragedies, and *The Tempest.*

Some additional articles of lesser importance are followed by the always valuable surveys of "The Year's Contributions to Shakespearian Study." by Clifford Leech, I. A. Shapiro and James G. McManaway.

Shakespeare's Roman Plays: &c.

A Continuation of the report on the 7th Shakespeare Conference at Stratford.

Coriolanus as Tragic Hero

Mr. H. J. Oliver, University of Sydney

Modern criticism censured the style of *Coriolanus* as lacking in variety and not being fully expressive, but above all it found fault with the hero, of whom it said we were merely detached observers. However, Mr. Oliver thought that Coriolanus did, in fact, engage our sympathy and understanding. The flaw in Coriolanus was not exactly impossible pride, for pride could be a virtue as well as a vice, and we should remember that he never showed pride in his relationships with his family and the patricians. The play was a study of the place in an ostensibly democratic society of the pure aristocrat who cannot compromise, and fails where a lesser man would have survived.

Shakespeare's Coriolanus was a far finer figure than the proud man of North's Plutarch; "noble carelessness" characterized him well. All the indirect characterization in the play favoured Coriolanus and, while those who praised him had our sympathy, those who disapproved were shown to be worthy of our disapprobation. Although Coriolanus's opinion of the plebs was on the whole justified on the evidence of the play, Shakespeare's contempt was reserved for the tribunes, the "political bosses". It was a significant change of source that blame for the banishment was shifted from Coriolanus to the tribunes. In Plutarch the banishment of Coriolanus was the result of his opposition to the free distribution of corn, whereas in Shakespeare it resulted directly from the villainous retraction of the votes which had been given for his consulship. Besides one had to sympathise with a man who could not easily flatter, display his wounds and brag of his feats.

At the end of the play the choice facing Coriolanus between honour and mercy was essentially tragic because whatever the hero did must be wrong. Fate could be tragic even if one did not commit murder, and Mr. Oliver grouped *Coriolanus* with *Antony and Cleopatra* and *Timon of Athens* as plays in which the lesser, the practical man, survived while the man with the greater mind suffered. Shakespeare's tragic development seemed to be towards heroes who were less deeply flawed, where tragedy arose from the flaws of certain kinds of goodness. Coriolanus was perhaps more of a Bradleian hero than those of the four great tragedies about which Bradley wrote.

Mr. Oliver thought that F. P. Wilson's view that the death of Coriolanus was accidental, not tragic, might be interpreted to mean that the tragedy came earlier, when Coriolanus went over to the Volscians. This suggested a development in which the tragedy was gradually brought forward in the play, until in the romances it came at the beginning.

Symbol and Character in "Antony and Cleopatra"

J. M. Nosworthy, Univ. College, Wales

Mr. Nosworthy's paper was in the main an interpretation of character and theme in *Antony and Cleopatra* through two groups of images, those of the world and those of sun and fire. In Shakespeare's tragic period the image of the world or earth was generally a symbol of the sublime, but in *Antony and Cleopatra* it hardened into a purely terrestial image. In Antony's initial prosperity such images were associated with him, he was the triple pillar of the world. As the temporal ascendancy of Octavius grew, the terrestial images were transferred to him, while in the second half of the play the imagery attaching to both Antony and Cleopatra was celestial. Early in the play they were seen as nurslings of immortality and they approached nearer and nearer Godhead as Octavius and the world were left behind. Cleopatra's apotheosis was part of Egyptian myth, but that of Antony was Shakespeare's added refinment. Developing the Hercules - Omphale analogy found in Plutarch, Shakespeare gave Antony Herculean stature in the later part of the play by symbols and allusions (e.g. the shirt of Nessus), until he was finally consumed to immortality by the flame of passion as was Hercules by the flame of Mount Oeta.

Mr. Nosworthy then showed that Shakespeare pictured Cleopatra not merely as an historical figure but also as a symbol of consuming love. Fire and sun images were associated with her throughout, and it was significant that to the description of Cleopatra's barge upon the Cydnus Shakespeare added fire images not present in North's account which in other respects he was following closely. Through the numerous images Cleopatra was seen to burn up and melt Antony.

There appeared to be some kind of plan in the association of images in *Antony and Cleopatra* and Mr. Nosworthy thought that we were therefore entitled to look for some extra-dramatic significance. In his view the allegory of the play was that of Phoenix. Cleopatra, like the Phoenix, was a creature of the sun and from the ashes of her mortal love rose a love immortal; before being consumed to immortality by her love, Antony was made to aspire to divinity in order to be a fitting mate. In death temporal love was eternalised. From this viewpoint *Antony and Cleopatra,* as well as being a poetic drama, was a metaphysical poem in the same sense as 'The Phoenix and the Turtle'.

Discussion: J. F. Carrere, Univ. of Toulouse, Chairman

Professor Charlton questioned the symbolic interpretation of the fire imagery; since fire was an image of destruction he wondered in what sense it could immortalize. Mr. Nosworthy replied that Professor Charlton was thinking in terms of fires of hell, and several speakers pointed out that fire was also an image of light, and that both were symbols of love. Dr. Bradbrook agreed with Dr. Brooks that fire was an image of both purification and destruction, but the contextual grouping in *Antony and Cleopatra* told us which meaning was applicable. However, in the ensuing discussion doubt still persisted as to whether the play embodied the meaning of 'The Phoenix and the Turtle', or merely represented the damnation of the flesh. Professor Muir and Mr. Hunter agreed with Mr. Lever that the problem was not clearly resolved; all the complexities and contraries about love found in this play were present in the sonnets, yet, since there was sin in all sublunary life, it was still possible that the impurity of the love of Antony and Cleopatra might achieve final immortality. Professor Charlton, however, felt that Cleopatra's conviction of eternal love was no more than a natural expression of her vehement desire, and Mr. Coghill thought that on a purely realistic level it was normal that Antony and Cleopatra should expect a classical Elysium.

Principles of Annotation

Dr. Alice Walker

Dr. Walker expressed the view that the editing of Shakesepeare was primarily a task for the literary expert since, after all the researches of bibliographical and paleographical science, there would always remain a residuum of careless compositorial errors which must be emended by someone in possession of a wide knowledge of Elizabethan idiom. The point was illustrated from *Antony and Cleopatra* where only one in three errors was explicable as a misreading, the remainder being apparently due to compositorial carelessness. The critical appreciation of Elizabethan language needed to carry out such a principle of annotation could be gained in part by a full use of the *New English Dictionary.*

Dr. Walker stressed the importance of distinguishing between what was common Elizabethan usage and what was peculiar to Shakespeare. Annotation in the first case could be by a simple gloss or brief reference to the *New English Dictionary;* numerous and cumbersome citations of parallel contemporary usage could then be swept away thereby allowing the greater emphasis in annotation to fall upon what was special in Shakespeare's language, particularly his use of figurative expression. The *New English Dictionary* was invaluable in providing the historical perspective needed for annotation. It could show, for example, that most of Shakespeare's so-called neologisms are quite in accordance with traditional patterns of language. A caveat was entered concerning the acceptance of *New English Dictionary* dates for first recorded uses of words; even if the *New English Dictionary* should by chance have lighted upon the first *recorded* use, the words may, of course, have existed in speech long before. One useful supplement to the *New English Dictionary* was Jaggard's *Treasury of Ancient and Modern Times.*

Explanatory notes should maintain as much discretion in their proportions as collationary notes and their chief objective should be to illuminate Shakespeare's craftmanship in language; to show how miraculously he wrought upon his linguistic inheritance.

Discussion: J. C. Maxwell, U. of Durham, Chairman

This was devoted mainly to two topics. Several speakers expressed concern about certain limitations of the *New English Dictionary*: Dr. Bradbook emphasized the need for supplements to the *N.E.D.* which would increase our knowledge of language in the Middle English period; Mr. Hunter said that usages cited as nonce are sometimes to be found in the larger classes. Dr. Walker agreed that the *N.E.D.* often allowed the context to colour the meaning of a word with the result that Shakespeare's usages were sometimes improperly given a separate category thereby imparting an exaggerated impression of his linguistic eccentricity. Professor Sisson thought we should beware of a new scholasticism in regarding the evidence of the *N.E.D.* as final; it was a tool for the scholar, not his master. The second main topic, introduced by Dr. Brooks, concerned the problem faced by the Arden Shakespeare in providing an edition to serve the varying needs of university, schools, and the general reader. In reply Dr. Walker said that there was indeed a danger of trying to satisfy everyone and in the end satisfying no-one. In thinking that the publishers were partly to blame in not giving editors freedom in the design of their editions she was supported by Professor Dover Wilson and others, but Professor Ellis-Fermor contended that this was not so with the Arden Shakespeare since this had been designed by the Editors to serve the needs of both sixth form pupils and undergraduates.

An additional point was made by Professor Duthie concerning the projected Oxford Shakespeare; he thought its aim should be primarily to establish the text, without annotation. Dr. Walker agreed, but added that we should never think in terms of a definitive text; provided they always maintained a sensitivity towards language, editors should be courageous and not be inhibited by a fear of damaging the text.

Essays in Honor of Walter Clyde Curry, Nashville, Vanderbilt U. Press, 1955, pp. 289, $5.00

As a Shakespearean, Professor Curry is best known for his *Shakespeare's Philosophical Patterns* which was published by the Louisiana State University Press in 1937. From a volume honoring his retirement we give extracts of four Shakespearean articles in the volume. A fifth article by Denver E. Baughan on "Shakespeare's Attitude Toward Travel" was abstracted in *SNL* previously, (IV:5:42).

As Shakespeare Liked It

Though Shakespeare made changes in the source of *As You Like It* to condense the story, to temper its violence, and to keep the same tone throughout the play, Ruth Cates Baird finds other reasons for many of his deviations from Lodge's *Rosalynde*. Lodge represents the court and its people as base and coarse, the country and its people as ideal. The love affairs of Lodge's shepherds are as romantic as those of the courtiers, their speeches as elegantly turned; and it is the refining influence of nature which makes this possible. Shakespeare, however, does not take the attitude that environment determines character. Oliver and Duke Frederick do repent, but it is not the influence of nature which brings their repentance. Moreover, Shakespeare makes it clear that all is not virtue and beauty in the forest. He creates Audrey and William, boors, and has Touchstone poke fun at the shepherds' lovemaking.

Shakespeare also modifies the three love affairs in *Rosalynde to* make them no longer conventionally romantic, and he does this by developing the characters in such a way that their actions are convincingly motivated. Shakespeare's Celia is not a sophisticated lady who knows all about lovemaking— as is Lodge's Alinda— but a dependent, love-starved child whose father looks down upon her. She has found a certain security in Rosalind, and this makes her willingness to accompany Rosalind in her banishment very convincing. Celia is much happier in the forest than is Alinda, and her love affair with Oliver better motivated than Alinda's. She realizes that she is soon to lose Rosalind, and it is easy for her to make friends with the brother of her friend's lover. Rosalind, too, is very different from Lodge's Rosalynde. Instead of musing over her in long soliloquies, she is strong, capable, ingenious. Lodge makes Alinda and Rosalynde counterparts. Shakespeare has contrasted Celia and Rosalind. And in like manner Shakespeare makes Orlando, Oliver, even Adam more convincing than Lodge's conventional characters. Then, too, he has added Touchstone "to create amusing situations of a city man with rustics," and Jacques, the cynical philosopher "as a contrast to the Duke, the lovers, and the clown." ["*As You Like It* and Its Source," *Essays in Honor of Walter Clyde Curry,* Vanderbilt University Press, 1954, pp. 143-159.]

Dreams in Shakespeare

Like other dramatists of his day, Shakespeare represents dreams as being of two kinds: (1) the products of the fancy or imagination, and (2) supernatural. The first are influenced by the dominant humour of the individual or by the thoughts and desires of his waking mind, the second by divine or demonic forces.

Professor Bain Tate Stewart of the University of Tennessee observes that the supernatural dreams in the plays of Shakespeare and his contemporaries are consistently misinterpreted by the dreamers. Why? Because the dramatists wanted to let the audience know what was to happen without letting the characters in on the secret. Arden of Feversham's allegorical dream of his imminent death is an example; the appearance of ghosts to Richard III and Richmond— dreams represented on the stage— is another, and Andromache's dreams of disaster in *Troilus and Cressida* a third. Dumb shows had had this same purpose, but "by the end of the sixteenth century, as the dumb shows were absorbed into the play and came primarily to be used for exposition rather than for foreshadowing, much of their symbolic and prophetic function was taken over by dreams." Prophetic dreams also suggested to the audience that there is some supernatural power which influences human destiny. "The conventionally plausible misinterpretation of the dreams by the characters is designed to explain their failure to comprehend and be guided by the intimation of future events which has been committed to the audience by a dream." ["The Misunderstood Dreams in the Plays of Shakespeare," *Essays in Honor of Walter Clyde Curry,* Vanderbilt University Press 1954, pp. 197-206.]

Shakespeare Through the Eyes of Leigh Hunt

Though Leigh Hunt's critical reviews of Shakespearean productions in the first part of the nineteeth century are of varying value, Jeffrey Fleece of Denver, Colorado, feels sure that what Hunt wrote about the acting and staging of the plays has " a permanent usefulness to Shakespearean historians, critics, and performers." Hunt is not important by virtue of profound or orginal interpretations of the plays. Indeed, he seems to reflect the critical valuations of others, writing like a neo-classical critic in 1807, like a Shakespeare idolater in 1818, and being rather inconsistent in his attitudes during the change. In his early reviews he quotes Johnson, Steevens, Warton, Warburton, though he does not always agree with them, while he later reveals the influence of Coleridge, Lamb, and Hazlitt. His high praise of Shakespeare's language and judgment is like that of the bardolaters and his "rapturous passages" like the essay on Shakespeare's Birthday" in the *Indicator*— which Mr. Fleece calls sentiment rather than criticism— and his fanciful speculations about what the personal virtues of Shakespeare must have been in view of the plays he wrote go even beyond the excesses of the other Shakespeare worshipers. Hunt's attitude toward another Romantic heresy, that Shakespeare is better read than acted, is "a little confusing." Hunt is generally opposed to this idea so strongly embraced by Lamb, but he does indicate that *Lear* if perfectly played might be too horrible for an audience to bear, and that part of Hamlet is too difficult for almost any actor.

It is in his criticism of the actors and productions of his time that Hunt is at his best. His discussions of the details of contemporary performances, in which he never allows himself to be carried away by public adulation, are always buttressed by effective descriptions. His comments on the interpretations of Shakespearean roles by contemporary actors Mr. Fleece praises highly. Any actor assaying the part of Othello, he says, might do well to paste Hunt's description of Kean in the part on his mirror. ["Leigh Hunt's Shakespearean Criticism," *Essays in Honor of Walter Clyde Curry,* Vanderbilt University Press 1954, pp. 181-195.]

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Shakespeare's Purpose in JULIUS CAESAR

The difficulties a reader of *Julius Caesar* finds in deciding what is the meaning of the play, who is the hero, and what is Shakespeare's purpose are significant in the opinion of Bernard R. Breyer of Alabama Polytechnic Institute. The play is not a revenge play as has been claimed, for Brutus shows no remorse and is praised at the end by his enemies. Nor is it a Roman history play intended to show how Caesarism triumphed over the anti-imperialistic principles of Brutus. A third interpretation, that *Julius Caesar* is the tragedy of the idealist in politics, is also rejected by Professor Breyer. For Brutus is certainly not an idealist, Antony, his adversary, is certainly not ignoble, and even if Brutus is thought of as an idealist, his defeat is only in part due to his idealism. It is not idealism which causes him to make the mistake of marching on Philippi; moreover, Brutus wins *his* part of the battle.

Professor Breyer then examines the character of Brutus noting especially his soliloquy of Act II, Scene 1, in which he persuades himself to join the conspiracy. As Coleridge has said, Brutus does not speak like a republican here. He is not a man who fears a king but one who fears what kinghood may do to Caesar. It is our preconceptions about Brutus the historical figure which lead some of us astray here. On the other hand, Shakespeare's Caesar is not an admirable character whose death should be revenged. If we look at the philosophers who influenced political thought in Elizabethan England we find that Shakespeare's Caesar is certainly a tyrant, or about to become one if he is crowned. Citing Erasmus as typical, Professor Breyer shows that Caesar resembles closely his picture of a tyrant. Caesar courts the common people, he likes obsequious courtiers, he boasts, he loves flattery, he is capricious, and he is vainglorious in insisting that his will be done and that he will not change his mind.

One must conclude that the play "is nothing but a snarl of cross-purposes and self-delusions." In it Shakespeare "reflects a profound despair of finding any objective meaning in life." It is a sudden plunge into the "incertitude, suspicion and despair" which is also seen in the plays which followed. ["A New Look at *Julius Caesar,*" *Essays in Honor of Walter Clyde Curry,* Vanderbilt University Press 1954, pp. 161-180].

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The Itinerant Scholar

At the South Atlantic Modern Language Association meeting, Daytona Beach, Florida, November 25, 1955:

"The Validity of Critical Studies of the Imagery of the Elizabethan Plays

Ernest W. Talbert, University of North Carolina

The discussion of imagery was begun by considering this major point: although a number of studies have either emphasized the appearance of a particular image or utilized images for unwarranted conclusions, much valuable work can and should be done in studying the images of Renaissance drama. In the first place, when one considers the academic tradition of the era, some images, in Miss Tuve's words, might well have been based on what approached "public symbols" conveying general meanings. Hankin's *Shakespeare's Derived Imagery* was referred to as an introduction to other related matters; e.g., lines in Shakespeare's plays that refer to classical myth in connection with the problem of rule —matter that is illuminated by such compiliations as Alciati's *Emblems* or Cartari's *Imagines Deorum*. The additional point was made that in some instances even though the images may be based upon what was demonstrably current during the era, yet the effect of an image need not be determined entirely by its conventional representation and meaning. The dramatic context of the lines may be such that it qualifies, ironically for instance, the "normal" meaning of an image.

In the ensuing discussion such matter was touched upon as: The differentiation between symbolism and imagery; to wit, in a Jonsonian masque and a play by Webster; the G. Wilson Knight approach, its use and abuse; the blindness of some modern producers as to what constitutes Shakespeare's imagery; an audience's preparation for Shakespeare's imagery by the drama of Marlowe and others; the humanism of Shakespeare as such studies might reveal it, and the consequent increasing "humanism" of an Elizabethan theatre-going audience.

At the Modern Language Association meeting, Chicago, Illinois, Dec. 27-29, 1955.

SHAKESPEARE ON CEREMONY

W. Gordon Zeeveld, U. of Maryland

The value which Shakespeare places on ceremony is pervasive and cumulative in the English historical plays from *Richard II* to *Henry V*. In *Richard II*, the king misuses the ceremonies of office to gratify his personal taste for histrionics, chiding his subjects for throwing away "respect, tradition, form, and ceremonious duty" while he himself makes a mockery of his royal responsibilities. In the *Henry IV* plays, Hal's apparent repudiation of respectability in the eyes of his father is only a prelude to his assumption of it, first at Shrewsbury, and later by rejecting the irresponsibility of Falstaff ("The laws of England are at my commandment") for the formal majesty of law as represented in the Lord Chief Justice. Finally, ceremony as symbol becomes explicit in Henry V's central soliloquy, in which he embraces ceremony as the mere but necessary burden of his office (IV. i. 247-301).

The dramatic impact of this concept of ceremony on Shakespeare's audience will be best understood in terms of the long and bitter controversy which began with the Edwardian Prayer Books of 1549 and 1552, and reached its emotional climax in the years during which Shakespeare was writing the English history plays. In countering the familiar Puritan slogan, "Away with ceremonies!" with a clear stand for their value as symbol, Shakespeare not only shows his ability to translate the popular issues of his day into drama, but like Hooker, whose *Of the Laws of Ecclesiastical Polity* was appearing at the same time, to raise them above the arena of ecclesiastical debate into their larger political context.

Shakespeare's Arena Demolished

A. M. Nagler, Yale University

In his *First Night of Twelfth Night* Leslie Hotson speaks of a "stunning revelation." When he first read the *atorno atorno* in Don Virginio Orsini's letter, he took it "lightly," as a "loose expression." He was still clinging to an old "prejudice:" the spectators watched the first night of *Twelfth Night* from "three sides of the room with the stage inevitably occupying the fourth." But then came Hotson's "revelation," sweeping away all our "prejudices." Here is his reasoning: When an Italian redoubles *atorno*, he leaves no more doubt than the Frenchman does with *tout atour* that he means *completely around, on every side*." From this moment on Hotson saw nothing but "islands of drama," "cockpits," "circuses," "arenas," and "wooden O's." The thesis was begotten: Shakespeare had produced "in the round." And all this because an Italian, in a letter to his *Consorte amatissima*, had redoubled *atorno*.

I suggest that we return to our "prejudices," not on the basis of any revelation but convinced by a reputable fact.

In 1585, when Buontalenti adapted the Florentine Sala de' Magistrati for the performance of *L' Amico fido*, he allocated 20 *braccia* of the total length (95 *braccia*) of the hall to the stage at the far end. The dais for the Medici was in the very center of the hall (*nel mezzo della gran sala*) which was twice as long as the great Hall at Whitehall.

The ducal platform faced the stage at a distance of 30 *braccia*. The ladies were seated on six degrees (*gradi*) which, according to Bastiano de' Rossi's *Descrizione* of 1585 (p. 3) "*circondavono* [*la sala*] *intorno intorno, infino alla prospettiva.*" Since Buontalenti's stage "inevitably" occupied the fourth side of the hall, the degrees for the ladies must have been on *three* sides, and Hotson's theory about the double *atorno* (for which *intorno intorno* is the exact equivalent) collapses. Don Virginio, the son of Isabella de' Medici, must have been one of the spectators in 1585, and he was actively engaged in the preparations for the performances (in the same hall) of 1589. If he had seen *Twelfth Night* produced "in the round," he would have commented on it - as a departure from Florentine custom. But he wrote *atorno atorno*, and everybody in Florence would have understood the meaning of the duplication: the ladies on the three sides. Neither Don Virginio nor Bastiano de' Rossi had "fuzzy minds" when they redoubled the *atorno* (*intorno*). They simply used a figure of speech without dreaming that one day it would become the site for a proud structure of learning. We should not be surprised if it turned out that the "degrees placed rownd about" in the Lord Chamberlain's memorandum was nothing but another such figure of speech. It probably was.

THE CONTENTION and 2 HENRY VI

James G. McManaway, Folger Shakespeare Library

The purpose of this paper is to point out that discussions of the relations between *The First Part of the Contention* and Shakespeare's *2 Henry VI* have failed to consider the nature of the manuscripts from which the plays were printed. It is generally agreed that certain variant speech-headings and indefinite stage directions in *2 Henry VI* are evidence that the copy used in printing the Folio text was author's manuscript. A study of the corresponding features of *The Contention* indicates that it is not derived from author's manuscript or from prompt copy. The presence of passages of text and bits of stage business that can only be understood by reference to *2 Henry VI*, together with the numerous lines of verse of only 5 or 6 syllables and of fourteen passages containing lines of from 21 to 32 syllables, suggests that *The Contention* is a derivative play. Several of its stage directions that incorporate dialogue with a description of stage business point in the same direction. So does the corrupt state of the text, which is full of mishearings, nonsense passages, anticipations, recollections, duplications, and hiatuses. The absence of imagery and of meritorious poetry found in corresponding portions of *2 Henry VI* is to be expected, in the light of the numerous and extensive cuts marked in Restoration quartos of *Hamlet*, for acting versions always tended to retain action at the expense of poetry. Furthermore, imagery and good poetry are apt to suffer at the hands both of actors with imperfect memories and of reporters. *The Contention is* not a substantive literary product, an independent text, written, as C. T. Prouty would have it (p. 120), by an "original author" and put in its present form by a "reviser." Rather it must be, as Dr. Johnson wrote in 1765, a copy "taken down by some auditor who . . . then perhaps filled up some of his omissions . . . and when he had by this method formed something like a play, sent it to the printer."

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OLDCASTLE TO FALSTAFF

Oldcastle became Falstaff through a distinguished line of writers, Rudolph Fiehler of Southern State College (Arkansas) points out. After summarizing Theobald's case for Falstaff's being originally Oldcastle, along with the rejoinders of those two argumentative editors Pope and Warburton, Prof. Fiehler traces Falstaff back to his antecedents: Oldcastle, the follower of Wyclif found a place in Foxe's martyrology (1563); how he became in Shakespeare not only a highwayman but a clown is the purpose of this article. The first transformation takes place before Shakespeare's time. Although Oldcastle was listed as a martyr by Tyndale and John Bale (in his drama *Kyng Johan*), the story is more complicated than either realized; Oldcastle, arguing for many things that the Reformation believed in, had been excommunicated; but he was executed in 1417 as the leader of an armed rebellion, not for his religious beliefs. In popular tradition he was remembered for his military exploits before his excommunication; and even though he was associated with the Lollards, he was never a highwayman—until his appearance in the *Famous Victories*, where he is identified as one af Hal's unthrifty companions. If Hal was said to have robbed his tax receivers, it would follow logically, although through false premises, that Oldcastle must have been a highwayman.

But what about the transformation to clown? The real source of comedy in the *Famous Victories* is the clown Dericke, "and the conclusion seems inescapable that it is from this character that Shakespeare's buffoon derives his comic traits." This theory is substantiated by a comparison of the comic scenes of the older play and those from *I Henry IV*. Oldcastle and Dericke were probably played by the same person, and despite some difficulties with history, the merged character is Shakespeare's original. ["How Oldcastle Became Falstaff," *MLQ, XV*1:i (March 1955), 16-28.]

PARADE OF ATROCITIES

Richard Finletter, in a critical report on the recent Stratford-upon-Avon production of *Titus Andronicus*, recalls to us that tragedy in modern theatre has forgotten its true "reign of terror." The modern audience seems incapable to endure the "barbarities" of Oedipus, of the murder of Macduff's wife and children, of the blinding of Gloucester. Because of this denial of the place of horror in the tragic mode, *Titus* has a particular interest because of its "thirteen deaths, two mutilations, one rape, and one cannibal banquet." This parade of atrocities is not only stamped with the name of Shakespeare, but in the present production it is sanctioned by a great actor, Olivier, and presented by a great producer-designer, Peter Brook. Far from being one of the "stupidest and most uninspiring plays ever written," as T. S. Eliot evaluates it, or the "burlesque" or "huge joke" that Dover Wilson contends it is, *Titus*, according to Mr. Finletter, succeeds as "a grim and austere Roman tragedy" in Mr. Brook's hands —because of his cutting it and amending "its grosser errors." The value of the play beyond itself is "its reminder of the rewards of which bad plays may provide for our undernourished actors and directors. . .[in] giving players such opportunities of presenting man at the end of his tether, in the extremity of agony or bliss or knowledge . . . . When actors are put upon the rack, it is their destiny as victims of the mimic ritual torture which lies at the centre of Western drama. Great actors suffer greatly; and in sacrificing themselves, they help to remake, ever so slightly but unmistakably, the selves of their spectators— by rapture and by terror." (*Twentieth Century*, CLVIII [Oct. 1955], 364-72)

SIR TOBY'S "PICKLE-HERRING"

Hennig Cohen of the University of South Carolina explicates Sir Toby's line (*Twelfth Night*, I. v. 128) " 'Tis a gentleman here—a plague o' these pickle-herring. How now, sot!" not only by citing Kitteredge's comment that the announcement of the gentleman is followed by "a hiccough," but that the word *pickle-herring* also "had the additional meaning of *fool* or *clown*." Poking fun at Feste, Sir Toby greets him more directly with "sot," which is synonymous with *fool*, but also means *drunkard*, "an epithet more appropriate to Sir Toby himself." *Pickle-herring* in this sense antedates the *NED* citation of 1618 "and is yet another example of Shakespearean wordplay." ["Shakespeare's *Twelfth Night*, I, v. 128-130," *The Explicator*, XIV:2, item 12, Nov. 1955.]

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DANCE OF THE MASKERS

Joseph H. Summers of the University of Connecticut views *Twelfth Night* as Shakespeare's reorganization of the stock materials of his previous comedies "to provide a significant movement for a dance of maskers," in which "we laugh with those characters who know the role they are playing and laugh at those who do not." There are Orsino's affected mask of love-in-idleness and Olivia's affected mask of grief-in-idleness, "currently fashionable literary postures"; Viola's assumption of the mask of masculinity to preserve herself against a hostile society; Malvolio's affected mask of the prosperous burgher and Sir Andrew's affected mask of the upper-class gentleman; the variety of masks assumed by Sir Toby to suit his gulling purposes; and finally the mask worn by the one professional among the amateurs—Feste, who, not wearing "motley in his brain," is "able to penetrate all the masks of the others" while "retaining his own" mask. Viola as actor and Feste as observer furnish "a center for the movement, a standard of normality which is never dull." The masked elements of the comedy, "whirled into a complexly related and moving figure" project us into a condition of delirium. With the entrance of the unmasked Sebastian, the false postures are revealed and "biological reality" is rediscovered. Viola's needed miracle has occurred, but the play ends by reminding us through Feste that in the real world where love is more often than not unfulfilled, the players "will continue to 'strive to please' us." It is Professor Summers' conclusion that *Twelfth Night* is the culmination of Shakespeare's early comedy and points a head to those problems of comedy requiring other methods and greater miracles, since they involve unmasked virtue in a world of unmasked evil. ["The Masks of *Twelfth Night*, "*The University of Kansas City Review*, XXII:1 (Autumn 1955), 25-32.]

THE ANNOTATIONS IN HALL

Robert Adger Law takes another look at the annotations that Alan Keen and Roger Lubbock transcribed last year from a copy of *Hall's Chronicles* which they claim may be in the hand of Shakespeare. Keen and Lubbock thought "these notes appear to be signposts left by a thoughtful and methodical reader, who was planning to use a selection of the material for some purpose of his own." Prof. Law, however, sees these annotations "not marked by individual style but ... quite commonplace"; few annotations are made about the reigns of Henry VI and Richard III; they are concerned with the histories composed from 1595 to 1599; "nor do these notes relate for the most part to any topics treated by Shakespeare in the four plays that are annotated." Because of the nature of the annotations, Prof. Law believes that they were made by a member of the Houghton or Hesketh families, "and that his name was neither Shakeshafte nor Shakespeare." [Hall's Chronicle and its Annotator," *Library Chronicle of the University of Texas, V*:3 (Spring 1955), pp. 3-7.]